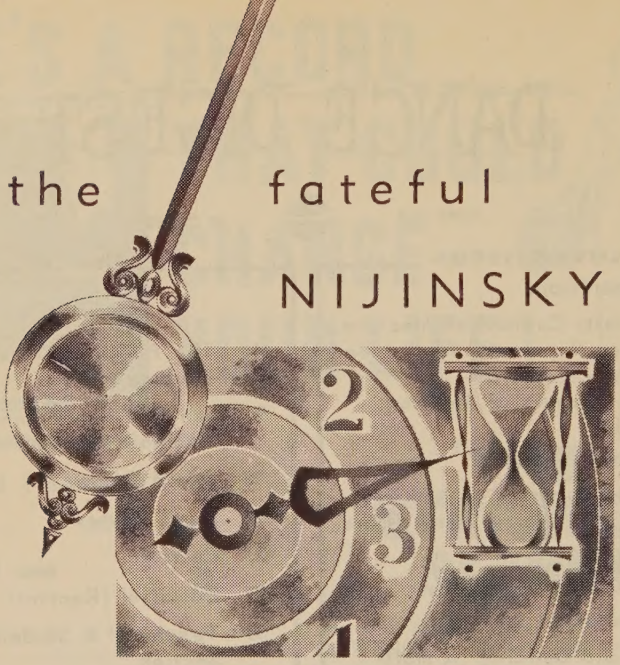
DANCE DIGEST

JULY 1960 — 35 Cents

"AMERICA'S POCKET SIZE MAGAZINE OF DANCE"

the fateful NIJINSKY



by Aubrey Haines

A mild, shy, bald-headed man sat at the home of his mother-in-law in Budapest in 1940, awaiting permission to come to America to continue his treatments for dementia praecox. No one who saw him would have guessed that his reputation as the supreme male dancer had once packed theaters. Nearly twenty years before, Vaslav Nijinsky had been pronounced incurably insane and had spent most of the time since then in a Swiss sanatorium.

In 1938 insulin shock treatments, bringing marked improvement, had enabled Nijinsky to leave the sanatorium and live more normally in Adelboden, Switzerland. But Dr. Manfred Sakel, who had administered the insulin, had moved to New York, and the Nijinskys wished to follow him for further treatment.

Madame Nijinska had sold the film and play rights to **Nijinsky** — her account of their lives, published in 1934 — to pay the cost of the trip. The United States Department of Labor indicated that Nijinsky would not be barred because of mental illness. A former associate, Anatole Bourman, then conducting a dancing school in Hartford, Connecticut, had offered the invalid a home and financing of medical treatment in America. But on May 9, 1940, the American Consulate at Zurich refused a six months' visitor's visa because the spread of war might prevent Nijinsky's return to Europe. The Washington authorities reviewed the case the following July 28, but a visa was finally refused. These were but a few difficulties in the fateful life of the great dancer.

Vaslav Fomitch Nijinsky was born at Kiev, South Russia, February 28, 1890. Though his date of birth is agreed upon, the pro-

fession of his parents is not. In her biography of him Mme. Nijinska described his parents as of Polish origin: his mother, Eleanora (Bereda) Nijinska, a former student of the Imperial School of Ballet, danced up to within an hour of the birth of Vaslav, her second son. His father, Thomas Nijinsky, was a first-rate exponent of classical ballet as well as an excellent character dancer. His grandparents were dancers before them.

Other sources claim that his parents were connected with the circus and that an uncle still worked in some circus or other kind of exhibition as late as 1940. Such sources claim that Nijinsky's extraordinary physical gifts came from the generations of acrobats behind him. His lightness which was beyond all technic, his renowned elevation, and his natural and inherent physical gifts were due to and sprang from the circus, according to them.

A delicate child, awkward, temperamentally backward, and slow-thinking, Vaslav was admitted to the Imperial School of St. Petersburg when he was nine. His first teacher, Nicholas Legat, had noticed the extraordinary development of the muscles of his legs and his ability to jump. At the school Vaslav literally leaped into fame. In his leaping he did not appear to jump but to rise effortlessly, describe a long parabola of flight, and finally descend slowly and lightly to the floor. Years later he described his leaping as, "You have just to go up and pause there a little." He is said twice to have performed ten **entrechats** in his classroom. Few living dancers can achieve eight, and when more than four are done, they are rarely cleanly performed.

At school the other children mocked his accent and poked fun at his ways. When he began dancing, his classmates soaped the floor and dared him to take one of his high jumps. Vaslav accepted the challenge and hurt himself when he fell, suffering in silence.

In 1907 the youth made his debut in Mozart's **Don Juan** at the Maryinsky Theatre in St. Petersburg. Still a pupil, he eclipsed other members of the ballet, including his teachers. At his graduation performance in May, 1908, he danced a **pas de deux** with Ludmilla Schoolar in a ballet arranged by Fokine. After graduating he became a partner of Mathilda Kchessinskaia, sometimes dancing as the soloist, although he was only a member of the **corps de ballet.**

During his first season with the Imperial Ballet he met Serge Diaghilev, and their acquaintance continued over a long period of both enmity and friendship. Two years later Nijinsky was dismissed from the ballet for wearing an improper costume in the presence of the Dowager Empress. Responsibility for this accident has been attributed to Diaghilev, who — it is said — wished to assume full control of Nijinsky's career. Whether or not the incident was planned, it resulted in establishment of the Diaghilev Ballet and in bringing Nijinsky to the Western world.

The Diaghilev Ballet opened in Paris in 1911. One of Nijinsky's principal roles was in **Le Spectre de la Rose,** in which he not only was as light as a rose petal but brought something of the gentleness of a moonlit night. It created quite a sensation. After dancing

Le Spectre, Nijinsky was greeted by four men backstage who caught him at the end of his sensational leap. He had to be revived with a wet towel and had to receive heart massage every time he performed this amazing feat. Adoring fans scrambled for the petals from his costume as souvenirs. So many of these were snatched up at each performance by the young star's admirers that he required a new costume every few days!

A favorite portrayal of Nijinsky's was that of Petrouchka, a tragic puppet with the soul of man, which revealed as much acting as dancing ability. Nijinsky's first composition as a choreographer, to Debussy's **L'Apres Midi d'un Faune,** was an immediate success and was followed by **Jeux** and Stravinsky's **Le Sacre du Printemps.**

Nijinsky lived for his work. In the theater he was untiring. Never ceasing to work, he practiced onstage, in the rehearsal room — wherever he could find space. Offstage he presented a colorless figure: pale face, high cheekbones, small and slightly Mongol eyes, with thin hair nondescript in color — taciturn, glum, and a little bewildered. However, as soon as he came onstage, he became the character he was to portray, and his concentration upon his role was so intense that he seemed to walk in a dream.

In the summer of 1913 the Diagholev Ballet sailed for a tour of South America, leaving its director in Europe. It was the first time that Nijinsky had been separated from Diaghilev since the beginning of their association. The director had exercised a tremendous influence over the dance and protected Nijinsky from all the unpleasantness of life. He had sincerely tried to educate him and to develop the cultural side of his existence. But he had also monopolized him to an abnormal degree. Once free from the immediate presence of Diaghilev, Nijinsky proceeded to do the one thing which destroyed their friendship and all hope of future collaboration between them: he married Romola de Pulszky in Buenos Aires. The daughter of Emilia Markus, a famous Hungarian actress, Romola had studied and joined the ballet for the express purpose of following Nijinsky, with whom she was infatuated. Their daughter, Kyra, born in 1914, has achieved some distinction as a dancer.

Exceedingly displeased, Diaghilev dismissed Nijinsky by cable. When he returned to Europe, Nijinsky organized a small troupe and secured an engagement at London's Palace Theatre. But he had small talent for business affairs, and — despite a weekly salary of $5,000 — was forced to close in two weeks.

Internment in an Austrian prison camp at the beginning of World War I prevented Nijinsky's joining the first American tour of the Diaghilev Ballet after he and Diaghilev had settled their quarrel. Under prison surveillance Nijinsky fretted himself ill because he could not dance. But he planned ballets and worked on an intricate system of dance notation to help him keep his balance. In 1916, largely through the efforts of Diaghilev, he was released and came to the United States, where he made his American debut at the Metropolitan Opera House.

The ill-fated dancer found that all sorts of unexplained things

happened to him at rehearsals. On one occasion a huge piece of timber crashed down onto the stage — just missing his head. Another time a huge glass reflector smashed to pieces on the stage after falling onto the spot he had left a moment before. Nijinsky believed that someone was trying to kill him. In fear and trembling he locked himself in his room and refused to come out. Only after the company entreated the dancer to come onstage did he eventually do so. By this time the sure signs of mental strain were apparent. It soon became evident that Nijinsky's mind was becoming clouded.

During his tour of North and South America the persecution complex which had clouded his actions became intensified by financial worries. Nijinsky made his last appearance on the stage in Montevideo at a benefit performance of **Les Sylphides.** Returned to Europe and making his home at Saint-Moritz, Nijinsky was planning a new system of dance notation when his illness became acute.

One day he set out to walk through Saint-Moritz. He carried a huge golden cross and called upon the people to pray. Soon afterwards at a fashionable hotel he laid down a huge cross of velvet and, after announcing his intentions to the startled guests, began thereupon to dance. Within days of this — at the very height of his fame — the great Nijinsky was declared incurably insane. He was not yet thirty years old!

After eighteen years in a Swiss insane asylum Nijinsky began to show marked improvement in 1937 and was released in the fall of 1938 to live in Adelboden, Switzerland. A year later pictures' reached the United States showing Nijinsky once more in the normal world: accepting a glass of wine from his wife, looking speculatively at a bin of vegetables in a Swiss market place, in concerned conversation with friends, and smiling warmly (for months at a time he never smiled).

During World War II the Nijinskys were living in a house in the woods near Vienna when the Russians came. Vaslav heard his native tongue and spoke for the first time in twenty-two years. He even danced during the course of a wild, gypsylike evening spent around a campfire with Russian soldiers.

Nijinsky was interviewed three days later in a sidewalk **café** in Vienna. The day was rainy, but the dancer seemed not to notice his sodden clothes or the spirited conversation Mme. Nijinska was having with reporters. Instead he sat staring vacantly at the wall, interested only when one of the group of reporters, seated near by, drew a cow or a building which pleased him. Drawing had been one of the dancer's few occupations during his long asylum-bound years.

One night when the bombing and artillery shelling drew near, the Nijinskys hid in the woods. In the night sky overhead gunfire traced angry patterns that made Mme. Nijinska and the villagers huddle flat to the earth in terror. But not Nijinsky. Enchanted as a child's seeing his first fireworks, he stood exposed througout the raid, murmuring and exclaiming happily at the weird "beauty" spread before him. He had not the slightest comprehension of

what was happening to the world!

One day in November, 1947, Nijinsky returned to England. Now fifty-seven, grace and ease were no longer in his step, and his round Slavic face showed the pallor of years of illness and the vacuity of long insanity. Dressed in a dark blue suit, which looked incongruous on him, he shuffled aimlessly along with his male attendant and his devoted wife, Romola. He died of nephritis in a London clinic April 8, 1950.

Nijinsky was the first real merger of the old with the new. It is a common fallacy to regard the modern dance as having dropped out of a clear sky after World War I. However, Nijinsky, the artist, choreographer, visionary, and philosopher was not only the supreme culmination of everything the ballet had to offer to the dance. He was also the complete nucleus of what later manifested itself in the work of Wigman and Graham in the modern dance and of Kurt Jooss in the new ballet. At the same time he created a new approach to the technic of the instrument, medium, and art form.

Nijinsky separated the science of the ballet from its academic style. He understood that the principle of the turned-out leg was universal in application, whereas the style of the "five positions" was arbitrary, academic, and had limited the whole form of ballet for centuries. He added to the five fundamentals foot positions in a straight line. He composed exercises for the arms, hands (even fingers), shoulders, and head. He went a step further than Duncan in his completely unbiased approach to body mechanics.

He brought the pattern of movement equally well under the complete domination of the idea to be expressed. The romanticism of Duncan, symbolized perhaps by her constant reference to the curve, the wave in nature, evolved into Nijinsky's new approach to movement, "Any imaginable movement is good in dancing if it suits the idea which is its subject." He supplanted the body curves of the ballet and of Duncaan with straight lines and angles. He showed that what might first be thought to be ugliness and primitivism can be as perfect a form of expression as the far-too-easily-accepted beauty and charm.

Finally Nijinsky constructed the bridge between the emotional renaissance of Duncan's dance and the intellectual maturity of the current dance. He used movement (not pantomine) not only to express the general emotions as Duncan had done but completed it as well to the expression of definite idea. Furthermore, he completely correlated the Duncan concept of pure movement with the ballet elements of the theater-dance, which fifteen years later Kurt Jooss realized so inspiringly in **The Green Table.**

No one knows how the process of our contemporary dance would have been accelerated if Nijinsky had been able to continue his career. We cannot gauge the loss of this prophet to the dance. We can see only the first merger of tradition with the modern approach.

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Richard Seymour

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The nine-week Ballet Jubilant Season inaugurated by the San Francisco Ballet Company at the Alcazar Theatre this spring has been a great success. Financially the company came off far better than could be expected of an artistic organization in this day and age. Artistically the company won the praise of public and press and gave local audiences the most memorable season of American dance in the past five years.

The company followed its initial week's successful program with eight additional Friday-Saturday evening programs which were equally exciting. "Balletino," "Filling Station," "Nutcracker Pas de Deux" and "Con Amore" made a popular second weekend program February 19-20. "Balletino," with its high spirits set within an exquisite framework cut from the neo-classic idiom, is the type of ballet some of the company's fans most like to see the troupe perform. Christensen's dance design to the Vivaldi music suits perfectly the dancers' training, graceful bodies and intelligent, dignified style. "Filling Station," a "humorous comment on life in America in the 1930's" is a charmer full of fun and bounce. It is a tricky ballet to evaluate as it doesn't *seem* like much more than imaginative good fun in a technically secure setting. What the work accomplishes in the way of constructing a first rate "genre" painting with its thoroughly original dance material, however, is an eye-opener. "Con Amore" was seen a number of times during the season to the delight of all. Sally Bailey, Louise Lawler, Michael Smuin, Julien Herrin and the two "Amors" of the season, Suki Schorer and Mimi Wallace, were particularly irresistible in this classic of the American dance stage.

February 26-27 the program included Balanchine's "Concerto Barocco," "Caprice," "Divertissement d'Auber" and the premier of a Christensen's briskly beautiful new work to Mendelssohn string music, "Danza Brillante." The premier work was elegantly costumed by Tony Duquette. It is definitely a ballet forged in a modern mode and because of this "Danza Brillante" is an abstract offering woven of cleanly conceived lines of choreographic comment which are presented in a dazzling, athletic manner. The new work allows no "slow-poke" looking on the audience's part. There is considerable significance in in the fact that the company can present two works of such diverse atmosphere as "Concerto Barocco" and "Caprice" on the program and look good in both styles. Balanchine's strict neo-classicism seems to call for a specialty company of superbly trained artists, whereas the Christensen "Caprice" needs dancers of fresh, youthful appearance who excell in virtuosity of the broadest sort. Both works had splendid performances.

March 4-5 the company had an enjoyable program that offered the classic "Serenade," Christensen's very effective dramatic ballet, "Jinx" and the wonderful "Danses Concertantes." Roderick Drew had some very good moments in the title role of "Jinx" and Kent Stowell did excellently as The Equestrian. A thoroughly compelling score by Jenjamin Britten and some brilliantly evocative choreography, unmatched in certain of its aspects by any other contemporary dance composition, make "Jinx" a powerfully haunting work. "Serenade," and the stirring pas de deux from "Nutcracker" were beautifully rendered, although the pas de deux lost something in glamour through a disconcerting run-through by Richard Carter.

The following week's program had a delightful "Masque of Beauty and the Shepherd," with first rate dancing by Roderick Drew, "Esmeralda," an inferior new pas de deux by Christensen, "Con Amore" and the fine "Sinfonia." "Esmeralda" was the only ballet of the season unworthy of the company. Although it could successfully take its place on the repertoire of most companies, it should be forgotten by the San Francisco Ballet.

The last half of Ballet Jubilant offered 'Lady of Shalott," Balanchine's act 2 of "Swan Lake," his "Pas de Dix," and works previously seen during the season's first half. Christensen's "Lady of Shalott" becomes a deeply moving ballet the more one sees it. There is some fine choreography and dancing, notably by Kent Stowell as the Red Knight and Richard Carter as Sir Lancelot. The ballet's big wallop comes from the overall form and content which Christensen's imaginative(poetic mind has conceived. Here is a ballet to match "Serenade" when it comes to damnably disruptive suggestions of literal themes. Like Balanchine's work the Christensen ballet is a supremely intrigueing treatment of the merest wisp of narrative. It entices one into attempting to interpret what is being implied, but *how* statements are made in it is the important thing, not *what* or *why*. Jocelyn Vollmar handled her title role in an admirably sensitive fashion. The work is beautifully staged.

"Swan Lake" act II was given an original and effective, although somewhat controversial production. The audiences were surprisingly

enthusiastic. It may be that our audiences are getting more sophisticated and discriminating in their ballet viewing. They loved the Balanchine touch. True, the company did a marvelous job in dancing —perhaps a better job than I've seen the New York City Ballet do. The elegant off-beat costumes were eye-openers, but still had Balanchine's uncompromising neo-classic modernity in exchange for the popular traditional version.

Richard Carter returned to exciting form in the Prince Siegfried role. His work in the pas de deux had his old stamp of dignity and execution which had been somewhat lacking in his dancing earlier in the season. At his best Carter has few peers as a premier danseur.

Balanchine's "Pas de Dix" is a piece geared more to the tastes of the average. The company gave it a snappy and genuinely ingratiating performance. The dancing of Jocelyn Vollmar and Sally Bailey was filled with charm and fire.

The ambitiousness, and artistry of Ballet Jubillant were not typical of what balletomanes have unfortunately been forced to view in recent seasons. The company now takes its place among very few others in the world that fully deserve to be called ballet companies. The extended season gave us a chance to properly evaluate the work of Lew Christensen as a choreographer. Certainly he is one of the world's four or five most gifted dance creators. San Francisco is fortunate in having him.

CHININ DE TRIANA and his dancer wife, Loreta Garcia, gave an excellent program of Flamenco at the Alcazar Theatre March 13 under the auspices of Spencer Barefoot. De Triana is a satisfying exponent of flamenco singing. Miss Garcia is a serious, authentic interpreter of Spanish dance who offers a singular quality of *intellectual* excitement with her flamenco. She is reserved and refined in her artistry. If you like subtleness and genuine intellectual passion in your flamenco you might find considerable challenge and art in her danc-

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ing. You will also find her interpretation enjoyable and a relief from the school of Spanish dance that accents ersatz feeling of the hoop 'n' holler variety.

RECENTLY TWO OTHER Spanish dancers have appeared here who have admirable approaches to this long-suffering art. The Contemporary Dancers presented Salicru at their Center May 17-18 along with a company of other dancers including Maclovia, and instrumentalists. Salicru seems to have a fine idea of Spanish dance and his technique is sound. As a performer he seems to fall just short of full realization of dance phrasing. He has, however, the basic requirements and feelings for his work.

STEPHANIE DE MENEZES is an attractive young artist who displayed in her June 5 concert at the Lamplighters Theatre a sense of proudness and intenseness that seems to have been lost to female dancers of flamenco. Miss de Menezes puts on a good show in professional style and more stage experience will bring her a first rate knack of performing. She has some distracting, probably unconscieus, mannerisms which mar her program and she tends too much to stress theatricallity, although she is resourceful and imaginative in this area. A little more accent on authenticity and purity in the attack of her work and she will furnish some very admirable dancing.

THE CONTEMPORARY DANCERS have offered a busy Spring season of dance events at their Center including concerts by the Dancers' own performing group, March 24-26 and June 2-4. The March concert was an all-Stravinsky program comprised of "Ebony Concerto," "Rite of Spring," both premiere works, and the comedy "Puppet Show for People." The program was unusually uninteresting fare for teh Dancers as "Puppet Show" never does come off and the two new pieces were limited in their appeal. "Rite of Spring" had some excellent dancing and some typically emotionally intensive J Marks choreography which had exciting moments. The piece needs rechoreographing with meaningful dramatic injections into it.

It is difficult for an audience to abstract or to go along with abstracted projections unless interesting form provides a framework. Usually Marks accomplishes this even in his most purely emotional compositions. Here he failed. "Ebony Concerto" would be interesting and valuable if it were a work of a few minutes duration. The dance material merely accompanies Stravinsky's intriguing jazz material and no more than this is accomplished. The Dancers more than made up for the program with their June 2-4 offering. The worthwhile "Dark Legends," "Fire Sermon," an extremely palatable, short, effective work, "Concerto Grosso," one of the company's most danceful works, and the impressive and enjoyable "The Night Is a Sorceress" were included in this satisfying program. "Dark Legends" is a well-controlled piece using music of 12th Century which successfully and unobtrusively weaves a delicate and sensitive tapestry. The theme is fitted to the movement nicely and the overall effect of the piece is one of quiet, thoughtful beauty. "Fire Sermon" has the appeal of a heavy-content, but mysteriously unfinished one-stanza poem. It has a lyricism which is ironic. The theme is understated and held in sus-

pension in the viewer's mind. It is an engaging and charming little piece. "Sorceress" is one of the company's most successful works and one of my personal favorites. It has poetry, drama, excitement and well-conceived and executed choreography. Marks' theme is a worthy and fascinating one. This is one of the few works of the Dancers in which the viewer may readily experience on both intellectual and emotional levels the "narrative" progression. Conceptually it is one of Marks' most clearly conceived and cogently presented works. It has perfect balance between mental and emotional values, although the goal of the piece is not realized in a mature sense. The piece does however attempt an admirable concept and the audience is definitely presented with the question, if not the answer, and a great power is created by the work.

On September 29 the company presents dance-drama treatment of two of Jean Genet's brilliant stage plays, "The Maids" and "Deathwatch." On April 26 the Dancers presented their successful "Motion, Image and Form" to a large crowd at their Center. The production is an excellent essay on dance as a cultural legacy and was presented by the Contemporary Dancers Foundation admission-free as a public service. The Dancers themselves, James Torrance, primitive; Luisa Scripps, Hindu; Ernest Hernandez, Flamenco, and a group presenting ballet showed the various forms of dance in action. The group has received a grant to film the production. On May 8 the Dancers showed nine choice dance films including one on Tibetan dance and four excellent ones on Indian dance.

NOTES:—

BALLET 1960 had its premiere perfrmances at the Contemporary Dancers Center July 8 and 9. Our newest dance organization here, Ballet 1960 is directed by Michael Smuin and includes the best of the bay area's young ballet talent. Sally Bailey, Roderick Drew, Fiona Fuerstner, Smuin and Virginia Johnson are lead soloists. The company will accent new choreography by young artists and is booking colleges and small theatres in California. The troupe should be a really first-class ballet organization and a full report on their merits will appear in next month's column.

Ballet Celeste performed at Marines Memorial Theatre on June 5 . . . The Contemporary Dancers will present Raoul Pause at their Center in August if plans go through . . . Madelyn Greene's folk dance group had a May 1 concert at Marines Memorial . . . The excellent kathakali performer, Shivarum, continues classes and demonstrations at the American Academy of Asian Studies here . . . Royal Ballet of England is due here November 4-13 and the Royal Danish Ballet visits the Opera House August 12-15.

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PACIFICA BALL

The Pacifica Ball, sponsored by Kiwanis Pacific Club as an aid to their Pacific Youth Foundation, attracted some very good teams to compete for the Pacifica Ballroom Championships and the George Elliott Trophy, two contests organized for the first time in cooperation with the U. S. Ballroom Council.

Held in the Crystal Room of the Whitcomb Hotel in San Francisco, the Pacifica Ballroom Championships had an entry of 19 teams who danced Waltz-Tango and Rhumba.

Cliff and Lee Isaak, National Smooth Dancers 1959 All-Around Ballroom Champions and one of the finest exponents of the American Style, were again adjudged All-Around winners, justifying the possession of the title and far surpassing all expectations in their interpretation of the Waltz, Foxtrot and Tango.

Normand Martin and Shirley Holt from New Hampshire, with personality to spare, were the center of attraction during their participation in all the divisions. Dancing for only eight months, their expression of enjoyment, and the agility of their footwork were enough to make the audience forget its personal problems, sharing in the vivacity that these contestants from the other end of the country personified.

—William D'Albrew

In the George Elliott Trophy (International Style Waltz, Slow Foxtrot and Quickstep) 13 couples including teams from New Hampshire, New Mexico, Los Angeles and the Bay Area, danced the first round in two heats and it was immediately apparent that there was

Back row, left to right. Judges: Arthur Burton, William D'Albrew, Will Thomas, William McNess, Kew Sloan and Martin Flipse.

Front row, left to right. Judges: Gladys Blankenship, Imogene Woodruff and Valerie Rogers. Winners of the George Elliott Trophy, John King and Mary Helen Baxter. Winners of the Pacifica Ballroom Championships, Lee and Cliff Isaaks. Organizers of the event, Jean Hart and George Elliott. Judge, Frances Hatch Park.

to be keen competition.

The standard of dancing was remarkably high and the spirit of contestants highly competitive, an atmosphere which reflected itself in the applause of the audience the evening.

The final round the following seven couples danced:

Lee & Cliff Isaak, San Francisco; Paul & Juanita Birkett, Los Angeles (3rd place); Tobe & Martha Rasmussen, Los Angeles; Normand Martin & Shirley Holt, New Hampshire; Dan Belden & Lucille Glassman, Los Angeles (2nd place); John King & Mary Helen Baxter, Vandapool Dance Academy (1st place); Steve Clark & Andrea Rendon, Albuquerque, New Mexico.

The atmosphere of this round was electric especially in the Quickstep with each team doing their utmost to display their intricate steps.

It was a thrilling round for both contestants and spectators and provided an exciting climax to this, the first official Championships on the West Coast.

Third Place in this event went to a very good looking team from Los Angeles, Paul & Juanita Birkett. Second Place to Dan Belden & Lucille Glassman who displayed some very good movement in these dances. The most surprised couple of the evening was the young team, Mary Helen Baxter & John King, from New Mexico, when they were announced the winners. It took some moments to locate them and their entry onto the floor to receive the Trophy and a tremendous ovation from the crowd can be best described as "Naive Shock plus Exuberance. So often in contests one sees winners who are so well controlled but in this instance it added a wonderful touch to see this young couple overcome with joy. Theirs was a well deserved victory and they are to be congratulated on their fine display of Movement and Style in these dances.

Judges for the George Elliott Trophy were:

Thomas & Rogers, Santa Monica; Martin Ilipse, Los Angeles; Ken Sloan, San Mateo; Wm. McNess, Oakland.

Credit for a successful evening must be given to George Elliott & Jean Hart for organizing the event, Henry Ashley-Wing for scoring both contests, Jimmy Vivian for a really wonderful job as Master of Ceremonies, Harry Mason and his Orchestra, all the contestants, many of whom traveled some hundreds of miles to dance and last but certainly not least to Kiwanis Pacific Club of San Francisco for their foresight and sponsoring of this beautiful event.

Results:

WALTZ—3rd Place, Al Frodel & Billy Rielly; 2nd, Normand Martin & Shirley Holt; 1st, Lee & Cliff Isaak.

FOXTROT—3rd Place, Howard & Dixie Clair; 2nd, Normand Martin & Shirley Holt; 1st, Lee & Cliff Isaak.

TANGO—3rd Place, Howard & Dixie Clair; 2nd, Normand Martin & Shirley Holt; 1st, Lee & Cliff Isaak.

RHUMBA—3rd Place, Carl & Claudia Gavert; 2nd, Lee & Cliff Isaak; 1st, Normand Martin & Shirley Holt.

All Around Winner and Pacifica Ballroom Champions: Lee & Cliff Isaak, San Francisco.

Judges for this event, all well known teachers and judges of Ballroom dancing from the Bay Area were: William D'Albrew, San Francisco; Gladys Blankenship, Oakland; Frances Hatch Park, Oakland; Imogene Woodruff, Woodside; Arthur Burton, San Rafael.

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DANCE CONTESTS at the WALDORF

Dance Educators of America has announced a "First" – a two-part amateur ballroom competition which will be part of their summer convention. In the Grand Ballroom of the Hotel Waldorf-Astoria in New York City, as a highlight of the President's Ball on Sunday evening, July 17th.

Two separate contests open to amateurs from the USA, from Canada–from Anywhere. Contest No. 1 – International Style Waltz and Quickstep. Contest No. 2 – Harvest Moon Style Rumba and Roxtrot.

Competitors may enter either or both events. There will be a separate 1st place DEA trophy for each contest.

The U. S. Ballroom Council Contest Committee is cooperating in setting up rules and approving judges.

Write for information and entry blanks: Dance Educators of America, Inc., 46-31 193rd Street, Flushing 58, N. Y.

News Briefs

• The Rocky Mountain Dance Teachers' Association is holding a reception for Dance Caravan in Denver, Colorado on August 15th.

• Jack Stanly, who conducts a successful dance studio in New York City recently opened a second school in Coral Gables, Florida. Associated with Mr. Stanly are Ronnie Daniels, Jack Potteiger, Ronald Reynolds, Joan Rosemond and Barbara Hyland.

All Around Winner and Pacifica Ballroom Champions: Lee & Cliff Isaak, San Francisco.

• Lake Merritt Chapter, N. S. D. Inc. held their annual June Festival Club in Oakland, Calif. Saturday, June 18th.

The open Foxtrot contest was the feature of the evening with members of several outlying chapters and also non-members participating. Anthony Cerboni's Orchestra supplied the music for dancing.

The winners were Ray and Ruth Hogstrom, 1st place; Carl and Claudia Gavert, 2nd; Mario and Viola Saissi, 3rd. Judges were Arthur Burton, Marin county teacher and member of D. E. A. Inc., Sam Ravelle, manager of Fred Astaire Studio, Alameda; and Phyllis Conley, dance director Fred Astaire studio. The Dance Committee consisted of Ruth Guild, director and Wayne Dashiel, assistant director.

• Al Margolin (A & L Theatrical Supply Co., Oakland) sends word from Beverly Hills where he and family are vacationing that son, Eddy, won first prize in the California Exchange Club's Music Contest. Prize included a $50 Bond and a plane trip.

* * *

• The Four Step Brothers (standard Tap act) plan to open the Step Brothers School of Dance & Theatre Arts at Chicago's Rehearsal Centre, provided they are able to negotiate a suitable lease.

• James H. McQueeny, Chicago dance teacher, has been busy demonstrating the English style of Ballroom dancing at various studios throughout the country. Part of his lecture-demonstration includes a a showing of the Star Ball film which he brought back from England last year.

• William (Bill) Ashton, Secretary Emeritus of Chicago National Association of Dance Masters, recently moved to a new location in Santa Ana, California. Bill is always happy to hear from his many, many dance friends around the country. For old times' sake—why not take a few minutes and drop him a card or a letter. You'd make him very happy. Here's Bill's new address: William J. Ashton, 119 W. Buffalo St., Santa Ana, California.

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COLUMBIA ARTISTS MANAGEMENT SIGNS BAYANIHAN FOR 1961 AMERICAN TOUR

New York—The Bayanihan Philippine Dance Company will return to the United States in the Fall of 1961 for a twelve week transcontinental tour under the management of Columbia Artists Management, Inc., of New York, it was announced here today. The Bayanihan Company, which opens at the Sarah Bernhardt Theatre in Paris April 2, is presently completing a world tour which began in October 1959 at the Winter Garden Theatre on Broadway. The Company has scored high acclaim from critics wherever it has appeared and it was characterized by DANCE NEWS as "the sleeper of the year."

Arrangements for the 1961 American tour were completed by Miss Helena Z. Benitz, President of the Bayanihan Folk Arts Center of Manila, and Mr. William Judd, Vice President of Columbia Artists Management, Inc. Miss Benitez, who left New York for Paris to rejoin the Bayanihan Company, said, "We are delighted to be able to return to the United States in 1961 because Americans in scores of cities will have a chance to come to know more about my country through the medium of music, dance and costumes and this will contribute to strengthening the traditional bonds of friendship between the Philippines and the United States."

Mr. William Judd, Vice President of Columbia Artists expressed his pleasure in signing Bayanihan, saying, "We are confident that the excellent reception given Bayanihan in its present tour will be repeated in 1961. We plan for the Company to open in the Pacific Northwest in September and travel down the West Coast, across the Southwest up to the North Central States, over to New England and down the East Coast and closing in New Orleans, covering around sixty communities."

Bayanihan first received world attention when it performed at the Brussels Universal Exposition in May 1958. In 1959 it travelled to the United States, the first Philippine group to engage in a professional stage tour. Following its three week engagement on Broadway in October 1959, the Company embarked on a limited American tour playing in nine major cities. In December Bayanihan went to Mexico, performing in Mexico City, Acapulco and Guadalajara. The reception in Mexico, as in the United States, was enthusiastic on the part of public and critics alike. From Mexico the Company went to London for a four week stand at the Palace Theatre after which Bayanihan began a Continental tour which took it to Belgium, France and Italy. After its engagement in Paris, April 2-7, Bayanihan will go to Israel for a series of performances, returning to Manila early in May. The Bayanihan Philippine Dance Company is a production of the Bayanihan Folk Arts Center in Manila.

The addition of Bayanihan to the roster of Columbia Artists Management gives further diversity to Columbia's international attractions. Other international attractions include The Branko Krsmanovich Chorus of Yugoslavia, the Obernkirchen Children's Choir, the Royal Danish Ballet, the Concertgebor Orchestra of Amsterdam, the New York Philharmonic conducted by Leonard Bernstein.

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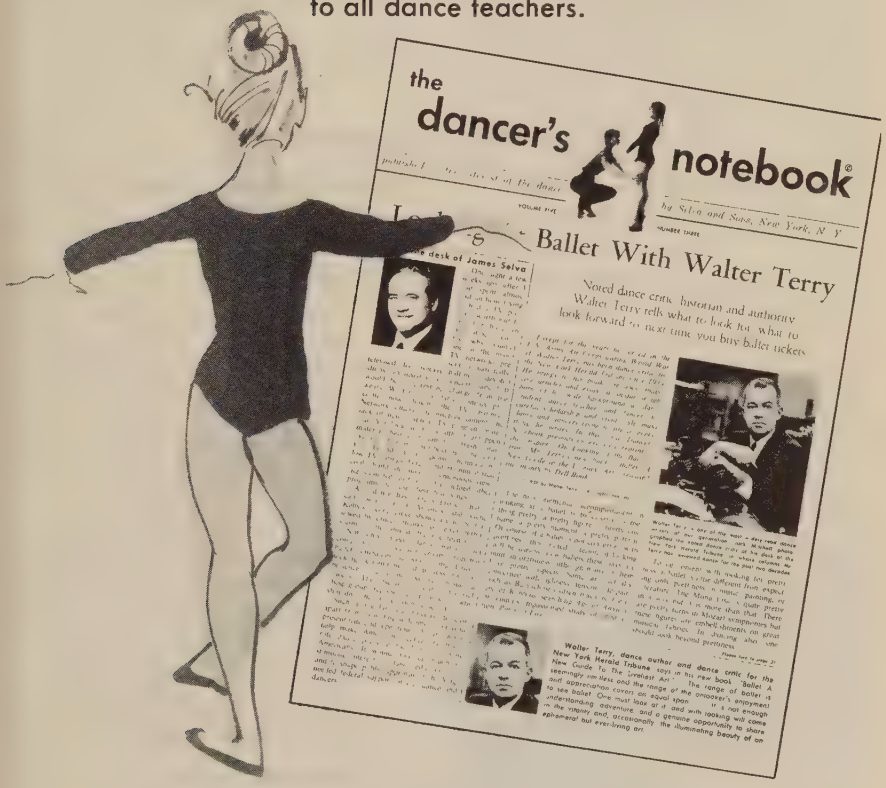
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KEN PHIFER — Children's Dances
JOHN CLANCY — Ballroom
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JACK WOLFRAM — Ballroom
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BOOKS

HOW I MADE $2,000,000 IN THE STOCK MARKET
By NICHOLAS DARVAS
(American Research Council, Larchmont, New York)
Distributed by Citadel Press
178 pp., $4.95.

ABOUT THIS REVIEW: Although this book is not about dancing—it is about a dancer, for the author is an exceedingly successful dancer. And the sto-y he tells is a true one of how he 'supplemented' his dance income through stock market transactions. It might interest the reader to know a bit of the background which preceded his particular review . . .

It was way back in May, 1953 that Dance Digest published a story and photos about a sensational French dance team, Darvas & Julia, that had just come to this country from Paris. They were appearing for the first time at the Desert Inn in Las Vegas, Nevada. Their salary for the engagement was $6,000 a week. The story we ran created considerable comment from our readers. But as the years went by and the team toured throughout the world, our staff lost track of them. At one time we thought it might be a good idea to do a follow-up on the dance duo. We were informed that Darvas had become independently wealthy through his stocks. We assumed then, that he had forsaken his dance career, but such was not the case.

In May of this year we were attending the Direct Mail Advertising Association's Convention in San Francisco when we were finally brought up to date on the activities of Darvas and Julia—or at least Darvas' activities. One of the Convention speakers was Bernie Mazel, President of the American Research Council and publisher of the book reviewed below. Mr. Mazel's topic for discussion was titled: "How I Built Two Mail Order Businesses Without Capital." He told of reading about Darvas' astounding success in the stock market in Time magazine. This gave him the idea to have Darvas write the book explaining just how he had gone about making two million dollars in eighteen months.

Mr. Mazel went on to explain to his audience, which was composed of business men representing a variety of businesses, that he was aware they did not know who Darvas was, therefore the fact that he was the other half of a successful dance team was really beside the point. What Mr. Mazel really wanted to put over to his listeners was the fact that direct mail ideas can actually come from almost any source provided a person just thinks in those terms.

What he had done, Mazel explained, was to find an interesting and factual subject, put it between covers and proceeded to promote it (the book) to the tune of selling 25,000 copies at $4.95 each, even before it had gone to press. And he had done all of this by Direct Mail Advertising. At the conclusion of his talk I introduced myself explaining that as an editor of a dance publication I was not only interested in what he had accomplished through direct mail promotion, I was equally interested in learning more about the book, itself. I explained that because the author was a successful dancer his book would be of particular interest to our Dance Digest readers.

After hearing my story, Mr. Mazel said he would be pleased to send me a copy of the book just as soon as it was off the press.

Not long after that I received a review

Sensational climax of the Darvas & Julia dance act.

Nicolas Darvas dresses for the evening show. When this photo was taken the only thing Darvas knew about stocks was that they went up and down.

copy and a letter which stated in part:

"Incidentally, we had to print 75,000 copies before publication, an extraordinary figure for any book, much less on investing. It has provoked quite a few humorous comments, such as: "Merrill Lynch Pierce, Fenner & Smith are being booked into the Latin Quarter in reprisal for Nicolas Darvas' invasion of Wall Street," also, "Enrollments in dancing schools are skyrocketing as investors flock to follow Darvas' footsteps." Incidentally, our follow-up book may be titled: "Dancing for Investors"...

* * *

Although this book reads like fascinating fiction, it is nevertheless a factual success story of how a rank amateur in the Stock Market made over $2,000,000 in eighteen months.

Told in the first person by the author who is the male half of the internationally famous dance team of "Darvas & Julia," the book gives the reader actual details on how, over a period of a few years, Darvas devised his now successful "box system" which he uses as a gauge for buying and selling stocks.

From the opening paragraph:

"It was November 1952. I was playing in Manhattan's "Latin Quarter" in New York when my agent telephoned. He had received an offer for me and my dancing partner, Julia, to appear in a Toronto nightclub. . . . They offered to pay me in stock instead of money. I have had some strange experiences in show business, but this was a new one...." To the closing paragraph:

"In my room I opened the telegram, spread out the sheet of newspaper, and sat back with a happy sigh. Not only because I had made two million dollars but because I was doing what I liked best. I was working while Wall Street slept . . .": the author sets down in detail his theories and practices that have made him an independently wealthy dancer.

To aid in clarifying Nicolas Darvas' stock market transactions the publishers have had drawn up and included in the book a number of charts showing his operations in the major stocks as well as facsimilies of cables which were sent him by his brokers while he continued his dance career in such faraway places as Singapore, Calcutta, Tokyo and Siam. Also included is the origin! interview Time magazine did on Nicolas Darvas which was actually the forerunner of this book.

An interesting sidelight is the fact that Darvas is still following his profession—that of dancing. For as he has said, dancing is his business—the stock market is merely a means of an extra source of income.

— Gordon Keith

DANCE PERSPECTIVES # 6

Dance Perspectives No. 6 (146 pp, $1.75) has devoted its entire issue to "The American Ballet Theatre, 1940-1960. Included in this chronology are twenty-five pages of excellent photographs depicting the company's past twenty years of productions and performances.

One hundred and nine works were produced in the past two decades by the American Ballet Theatre and all are covered within this issue. Much of the factual material has been "compiled from information contained in house and souvenir programs, newspaper and magazine clippings and company records. . . ."

Excerpts from critical reviews, both in this country and abroad help present a more or less factual picture of Ballet Theatre's past

twenty years. Interesting commentary by editors, Selma Jeanne Cohen and A. J. Pischl prefaces each season. This is followed by a chronological listing of repertory and premieres, excerpts from critics' reviews and a summary of each year's activities.

There is an Index of dancers listed alphabetically along with the years in which they performed. Also indexed are the: Ballets, Choreographers, Composers, Designers and Photographic Illustrations. To help tie it all together there is a four-page chapter titled 'Conclusion,' written by Selma Jeanne Cohen that, in itself, seems worth the price of admission.

Dance Perspectives No. 6, although listed as a magazine, might well classify under the heading of a book, what with its boxed back and cardboard covers. This is the type of documentary literature that one savors over the years. It belongs in one's permanent dance library.

Copies may be obtained by writing direct to Dance Perspectives, Inc., 1801 E. 26th St., Brooklyn 29, New York. (Subscription price, $6. annually, single copies, $1.75.)

—Barbara Henson.

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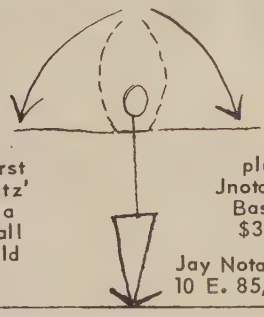
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ENOUGH IS ENOUGH
By Lyn Dellis

They cheered me from the sidelines
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WHAT IS OUR COUNTRY'S MOST HARMFUL DISEASE?

The following Editorial first appeared in the Gladding, McBean & Co. News and is reprinted by permission. The editors of Dance Digest regret they did not run across this thought provoking item in time to include it in the 12-page supplement on 'Dance Schools versus Recreation Departments' which ran in the May/60 issue of this magazine.

Also pay special attention to paragraph (5) which states in part "Since 1939, personal income has gone up 333 percent, etc. . . .

At this point it might be well to take stock of your lesson rates. Have they increased proportionately over the years?

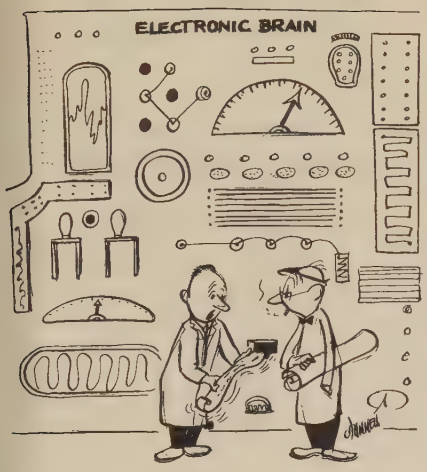
Suppose you had a disease which affected you so that you could only work two days out of three. It would reduce your pay quite a lot, wouldn't it? And it would certainly lessen your ability to buy the things you needed. Impossible? ABSOLUTELY NOT! ! ! TODAY'S TAXES ARE THIS KIND OF DISEASE. One day out of every three, taxes are taking your income. *YOU WORK JANUARY, FEBRUARY, MARCH AND APRIL JUST TO PAY TAXES.*

Taxes are our country's most dangerous disease. They are a cancerous type of growth which kills initiative and reward and takes from each of us a large portion of the fruit of our labors.

Too many of us think we can live high on the Government hog, without paying. We can't. Every service we demand from our Government—whether federal, state or local —means that our taxes will be increased that much more.

Some people seem to think that all the Government has to do to pay for things, is to start the printing presses rolling and let money come out the other end. This is not true. Before the Government can give anything, it has to take it away from people like us.

Since 1939, personal income has gone up 333 percent. But federal, state and local TAX COLLECTIONS HAVE INCREASED 655 PERCENT! A LOAF OF BREAD HAS 151 TAXES ON IT—a quart of milk 1000! ! ! Without taxes, gasoline would sell for 2c per gallon.



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Of course, some taxation is necessary. But today we have duplication of services, reckless spending on needless projects plus red tape and massive inefficiency. This leads to a tax structure so burdensome that it discourages the individual initiative system which has made our country strong.

The Federal Government withholds income taxes from our pay, figuring that we'll never miss what we don't see. This strategy seems to work because people tend to think of their taxes in terms of HOW MUCH EXTRA THEY HAVE TO PAY and regard any tax refunds as SOME KIND OF GIFT.

How do we cure the national disease that takes one day's work out of every three away from us?

FIRST, we've got to demand that Government at all levels, local, state, and national, START LIVING WITHIN OUR MEANS. After all, it is our money—yours and mine—that is being spent.

SECOND, we've got to back up these demands with our votes. In this election year we should support candidates REGARDLESS OF POLITICAL PARTY who are genuinely interested in reducing taxes by eliminating waste, inefficiency, and the high cost of government.

Only then will we cure our country's most dangerous disease—one which permitted to continue unchecked can destroy us as completely as an atomic attack.

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PICCOLO TEATRO DI MILANO

The Greek Theatre Association, presented Piccolo Teatro di Milano for two weeks run at the Biltmore Theatre here, performing "The Servant of Two Masters."

This type of theatre was grounded in the light hearted tradition of popular entertainment which has characterized the Italina Commedia dell 'Arte since the famous art form was born in the market places of Italian towns in the 15th century.

By general consent, Marcello Moretti is considered the world's greatest Harlequin today. Critics the world over give the advice to everybody who loves authentic theatre to see this piece that sparkles with joy and liveliness.

Actually the whole production moves at such a tremendous pace that it does not matter too much whether one speaks Italian or not. Besides the King's Italian, I understand a couple of dialects are also spoken. All we really do realize is that before our eyes in machine-gun like swiftness we see a fantastic combination of dancing, acrobatics, singing, juggling, plus what goes on both on stage and off stage.

It is rather impossible to summarize Piccolo Teatro di Milano without making it sound like a lesser achievement than it is. I haven't seen anything even remotely comparable to it since I lived in Central Europe some years back. The program drew a most sophisticated audience. Known drama coaches, drama stars, top movie and TV stars, professors, and generally speaking, the savants of the Southland.

The Civic Light Opera's 23rd Season opened here with "Redhead," starring Gwen Verdon. This is Miss Verdon's homecoming, the first appearance here since her Broadway success seven years ago.

Bob Fosse did the choreography for the dances, which by the way, are credited with "making the whole show." It appears that Mr. Fosse is a true "collectic," using take-offs on all the old show routines that ever tripped through musicals.

Some of the outstanding hit dance routines are: Pick-Picket Tango, Uncle Sam Rag, Essie Vision, all dances with magnificent flourish. In fact the Hollywood Reporter says, "It is the dancing, and not the music or the comedy, that distinguishes 'Redhead'." The gingerly moving musical is a near sell-out every performance.

* * * *

EUGENE ONEGIN was brought

back to Los Angeles for the third time by impresario Mary Bran. It is now filming at the Campus Theatre. This beautiful film in Sovcolor, conveys to audiences the inspired thoughts and feelings of two Russian geniuses, Alexander Pushkin and Pyotr Chaikovsky. It took Pushkin about ten years to write Eugene Onegin, which for over a hundred years has thrilled audiences throughout the world as a masterpiece of literature; while Tchaikovsky worked on the music composition with complete absorption, bringing to us this immortal opera. This is a rare gem of theatre that enables its audience to put something precious in the eternal memory's storehouse.

An extra attraction is added to the program. It is a documentary film on the life of the great composer in color. Richter and Van Cliburn are among the featured performers.

—Beatrice de Baltazar.

CINCINNATI SUMMER OPERA

America's second oldest opera company, the Cincinnati Summer Opera, opens its 39th season June 23 with Verdi's "MacBeth." The 1960 Cincinnati Summer Opera season of five weeks will again be dominated by "the new look" that proved so successful last year, with the re-engagement of the key people responsible for the success and the "new look."

Principally, these are: Dino Yannopoulos, stage director; Wolfgang Roth, scenic designer and Nelle Fisher, choreographer.

Mr. Yannopoulos' imaginative approach to staging and lighting will again be featured making it possible to bring an element of theater to opera which broadened the appeal for opera, especially to the young people.

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Wolfgang Roth is known internationally for his scenic designs of operatic sets, stage plays, and educational films and has enjoyed an enviable career which has kept him in constant demand in both America and Europe.

Miss Nelle Fisher, choreographer, is well-remembered for her exciting new ballets of "Aida" and "Carmen" of last year which established a high level of performance for opera ballet. Miss Fisher is recognized in

(page 32)

Teachers' and Students' section

HIGHLIGHTS FROM THE JUDICIARY COMMITTEE HEARING ON HEALTH AND DANCE STUDIO LEGISLATION

(An Informal Report)

By Gordon Keith

PART TWO

(Continued from last month)

It has been pointed out a number of times through the pages of this magazine that, as individual dance teachers we can do little, or nothing, toward combatting legislative issues as they crop up. The age-old axiom that "united we stand, divided we fall" cannot be stressed too often insofar as the Independent dance teachers are concerned.

For example, one of the first questions asked by the Chairman of the Committee on proposed dance studio legislation, was "how many dance schools and dance teachers does your organization represent?" And this is a logical query for as we all know, our laws, for the most part, are governed by the action, or reaction of the majority. Therefore, when a legislative committee, such as the one I write about hears little, or no opposing testimony from the Independent dance studios they can only assume that the majority of dance teachers are in accord, or at least, do not oppose the committee's proposals for the control of dance studios in California.

In belonging to an Accredited Dance Teachers' Association you not only help to guarantee your own welfare as an Independent dance teacher, you also help to secure the professional standards and all-around success of the Independent dance teacher and/or studio.

Just a word to those who may have abstained from joining a dance teacher organization because they felt it was "run by a click," or that they had dissenting views regarding its aims or objectives. (Incidentally, quite often the so-called "click" in ANY organization is nothing more nor less than a particular group working together to assure the success of their club or project. You will generally find these same individuals cropping up on every committee—for they are the perennial VOLUNTEERS, the good old standbys. Nonetheless these are the persons who can always be counted on to do that extra something it takes to make any organization a success. So, if you'd like to be in on the "click" or in short, if you'd like in on the "work" try volunteering for the very next committee and keep right on volunteering. It won't be long before you'll find you are one of the "click" yourself.)

A word of caution. Even though your own state has no legislative restrictions on dance studios, you have no guarantee they won't have in the future, so don't be misled into believing you won't need the backing of an accredited dance teachers' association.

For the record, let me hasten to add that I am in no way suggesting that you join any particular organization, for there are a number of excellent ones in America and all it takes is a card to anyone of them in order to find out what they offer

the dance teacher in the way of benefits. You cannot go wrong by investigating any of the "old line" dance teacher associations. And when you join, make certain you lend your organization your full support by attending and taking an active part in its meetings and functions.

Now, back to the Stockton Legislative Hearing of May 19-20. At one point in the hearing a telegram was received from a chain dance studio and read by the Committee Chairman which said in effect that the senders of the wire wished the committee well on its "Hearing" and that the studio was behind them in whatever proposals they chose to present.

After having read the wire aloud the Chairman said to those in attendance that although the Committee appreciated the good wishes of the studio sending the wire, it did seem that the least they might have done to help the committee's efforts would have been to send a representative to testify in behalf of that particular studio.

It is indeed difficult to understand why not one Independent dance studio from the city of Stockton did not appear at the hearing—for this was the very city in which the Committee was meeting.

A cursory check of some of the Independent dance studios in the State Capital of Sacramento, some fifty miles away, showed that cercertain teachers had received no word of the "Hearing." This fact alone should be proof enough that the small, or Independent dance studio can ill afford to remain smugly aloof. Inquiry showed that the Committee had mailed out several hundred notices of the hearing and as Chairman Biddick remarked that even though certain studios had not received a notice of the hearing, it did seem that those who had would in turn notify some of those who hadn't. Yes, it would seem that way, but as I've already pointed out, too many alleged "big" dance teachers remain complacently within their own little world of dance apparently afraid to share their knowledge with others in their profession lest those they share it with become as competent as they.

This type of teacher seems to labor under the delusion that the

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only benefits a national dance teacher organization has to offer are dance steps, routines and technique. To be sure, these organizations do make it a point to keep their members abreast of the latest dance trends—but this is only a minor part of their overall contribution.

Equally important is the prestige a nationally recognized association affords its members, this, plus the backing of a large membership. After all, what can the individual dance teacher accomplish when it comes to State Legislation such as is being formulated at the present time in California. Issues as important as this need the complete backing of a national organization.

In closing, I should like to remind you again that had it not been for an Independent Dance Teachers' Organization, there would have been no testimony presented whatsoever in behalf of the small, or independent dance studios of California.

If you don't already belong to a nationally accredited dance teachers' organization why not make it a point to join one NOW! Because we live in a Democracy your choice of such an organization is entirely up to you. The truly important thing is to join one soon. In this way you will be contributing your support to your profession whenever it is needed. And it is needed NOW!

* * *

(from page 29)

the dance, theatre, and concert fields as one of the best directors, choreographers and solo dancers of present-day group.

Some of the nine new productions which Wolfgang Roth created last season at the Cincinnati Summer Opera will be repeated during the 1960 season. In addition, to keep up with "the new look" of last year, three operas new to the Cincinnati repertoire will be presented along with two works absent from the repertoire the past two seasons. All will be given "the new look" treatment.

(PART TWO OF TWO PARTS)

EXTRACTS FROM THE JUDICIARY COMMITTEE HEARING ON HEALTH AND DANCE STUDIO LEGISLATION

The following extracts are taken from a 23-page, single spaced manual prepared by the Assembly Interim Committee on Judicial Civil Hearings held May 19-20, 1960 in Stockton, California. Divided into four sections the contents are as follows: 1—Abusive Practices, 2—Experience of other State and Federal Agencies, 3—Purpose of Hearings and, 4—Alternative Legislative Proposals.

1. ABUSIVE PRACTICES (In part).

Since the start of this committee's studies we have received numerous reports of abusive practices connected with the sale of prepaid service contracts in the health and dance studio industries. These reports have come to the committee from Attorney General's office, local district attorneys' offices in northern and southern California, the Consumer Counsel's office, the Corporation Commissioner, Better Business Bureaus and individual citizens who have had personal experiences with such contracts.

The most typical abuse in the dance studio industry has been the sale of excessive prepaid service contracts through the use of high pressure tactics and deceptive salesmanship. The recent complaint filed on March 25, 1960, by the Federal Trade Commission against a well known nationally operated chain of dance studios illustrates the practices of certain dance studios which have been the subject of great abuse. The complaint states: "These rates for dance lessons range from on hour of instruction, priced at approximately $20 to 1200 hours priced at approximately $12,000. Courses of instruction are usually sold in multiples or series of hours, the particular course being purchased by a given pupil depending on the ability of the dance instructor to sell and the willingness of the pupil or prospective pupil to pay therefor . . . Also, respondents have devised so-called lifetime membrships, courss which are priced at approximately $12,000 and call for 1200 hours of dancing instruction during the first ten years of membership and two hours of instruction per month thereafter fo life, along wih certain ancillary benefits . . . Multiple Lifetime Memberships have been frequently sold to individuals already holding a lifetime membership. 'Junior Lifetime Memberships' priced at approximately $7,500 each . . . have been sold to numerous purchasers."

The complaint then charges that various promotional schemes and advertising used to promote the sale of these dance contracts are "false, misleading, and deceptive for the . . . reason that the purported quizzes, puzzles and contests are not bona fide . . . They are instead a deceptive form of 'bait' or 'decoy' attractive to the innocent, unwary and unsuspecting members of the purchasing public, and have been and are used as the initial step in a system of effecting sales of dancing instruction."

The Commission also charged that once the prospective customer is lured into the studio, he is subjected to a barrage of misleading, coercive and otherwise deceptive selling techniques . . . the use of so-called analyses and studio competitions which are only artifices used to convince the winner that he should purchase more lessons, and the use of blank or partially filled in contracts.

The use of negotiable instruments is common in the financing of these contracts . . . In many cases, contracts and negotiable instruments have been sold to collection agencies subsequent to actual default of the seller.

2. EXPERIENCE OF OTHER STATE AND FEDERAL AGENCIES (In part)

The abusive practices mentioned are not peculiar to California health and dance studios . . . Included in the Stanford University School of Law Legislation report is a short resume of the actions taken by other states in their attempts to protect the public against similar abuses.

New York State has been conscious of these problems. In 1959 they amended their Retail Installment Act for the specific purpose of curbing certain abusive practices within the health and dance studio industries. In 1960, legislation was introduced to regulate directly the prepaid service contracts of these industries. It did not pass that session, but the New York Attorney General's office has informed us that it will be re-introduced in the 1961 session.

Just recently, the Federal Trade Commission has charged that a certain dance studio chain has been engaging in unfair advertising and other deceptive trade practices.

3. PURPOSE OF HEARINGS (In part)

The Committee has contracted with the Legislative Committee for a field stud and report of this subject. Principal Administrative Analyst Fred Lewe is in charge this study and Assistant Administrative Analyst Tom Tanner has been doing the fie work connected with the study. Mr. Tanner has interviewed law enforcement personn better business bureaus, attorneys, and defrauded citizens both in northern and southe California . . .

The main purpose of the hearings will be to determine the nature of the abuses th have occurred in the sale of prepaid service contracts in the health and dance studio in dustries and to determine the extent and seriousness of these harmful practices.

The Committee needs more information on the operating practices of these studios the type of contracts used, the various advertising and sales tactics used, the nature the leases owned by studios selling long term service contracts and the different metho used in financing the sale of these contracts.

It would also be helpful to explore methods to measure the competency of th instruction and the adequacy of the facilities at any particular studio.

. . . We hope to get a better idea as to the volume of business involved in th health and dance studio industries . . .

Alternative regulatory legislation will be presented at the hearing. Witnesses' com ments on this legislation will be encouraged in order to aid the Committee in its attempt to find the most effecive and fair method of preventing the abusive practices present used by certain studios within the health and dance industries.

4. ALTERNATIVE LEGISLATIVE PROPOSALS (In part)

. . . The following material contains a digest of suggested legislative proposals th may correct all or some of the abuses noted above. Four alternatives are suggested, eac one differing somewhat in purpose, method and degree of regulation . . .

1. Require all health and dance studios to obtain a license before operating in th state and require the licensing of studio managers and the registration of all employee except those who perform exclusively clerical or janitorial functions.

2. Require health and dance studios to obtain a permit from the Commissioner o Corporations before engaging in the sale of prepaid service contracts.

3. Impose the following restrictions upon health and dance studio service contracts
   a. Prohibit the use of a person's life as a measurement for the term of the contract.
   b. Limit the amount of prepayment permitted in contracts above a certain dolla amount.
   c. Prohibit the use of negotiable instruments in conjunction with the sale of thes contracts.
   d. Protect the buyer's defenses in case of assignment of the contract.
   e. Provide for automatic termination of the contract and refund of any paymen upon the buyer's death or verified disability.

4. Amend the California Retail Installment Act by prohibiting the use of negotiabl instruments in conjunction with installment conracts for the sale of future services an limiting the rights of assignees of such contracts.

LICENSING OF HEALTH AND DANCE STUDIOS

(Alernative Proposal No. 1) (In part)

Article 1—Definitions

Article 2—Administration

It shall be administered by the Department of Professional and Vocational Standard through a bureau headed by a Chief appointed by the Director.

Article 3—Regulation of Establishments

It shall be unlawful to operate a health or dance studio unless such studio is licensed Each studio must at all times be in charge of a licensed manager, and if a manager cease to be in charge of the particular studio, the studio shall notify the Bureau in writing o this fact, or its license will be suspended automatically.

The applicaion for a license and for renewal must be accompanied by a bond in the penal sum of ....., which shall run to the people of California, and the license of any studio shall be void upon termination of the bond of surety company unless a new bond is filed with the bureau.

Article 4—Licensing Managers

Contains provisions for the licensing of studio managers upon their application for license and transmittal of appropriate fees. They must meet certain qualifications such as age, citizenship, past business record in these industries and certain minimum busi- ness experience.

Thomas Armour poses with one of the student groups during the recent South Texas Association of Dance Teachers held at the Rice Hotel in Miami, Florida.

BELLE OF THE BALL

By Lyn Dellis

My shyness suddenly left me
I was the belle of the ball
I pirouetted, gavotted and gamboled
One night, in an empty dance hall.

Article 5—Regulation of Employees

Every natural person entering the employ of a licensed studio or who is an employee on the date the studio becomes licensed, shall file an application for registration within 14 days after commencing employment or after the studio becomes duly licensed. This application shall be accompanied by the appropriate fee, shall be verified and shall include personal identification including name, address, birth place and date, social security number, list of other names used, name and address of emloyer, title of position and photographs.

Employees engaged exclusively in stenographic typing, filing or other clerical activities or in janitorial service shall not be required to register under this article.

The bureau may, after hearing, refuse to register an employee, or may suspend or revoke a previous registration if the employee has committed acts which if committed by a licensee would be the grounds for revocation or suspension, etc.

The bureau shall keep current and accurate records of all employees registered. A registered employee must notify the bureau of each change of employment by licensees and must submit new applications after changes in employment.

EDITOR'S NOTE:—Bear in mind that the foregoing are merely proposals and are being taken under advisement by the Committee.

BALLET *for* TODAY

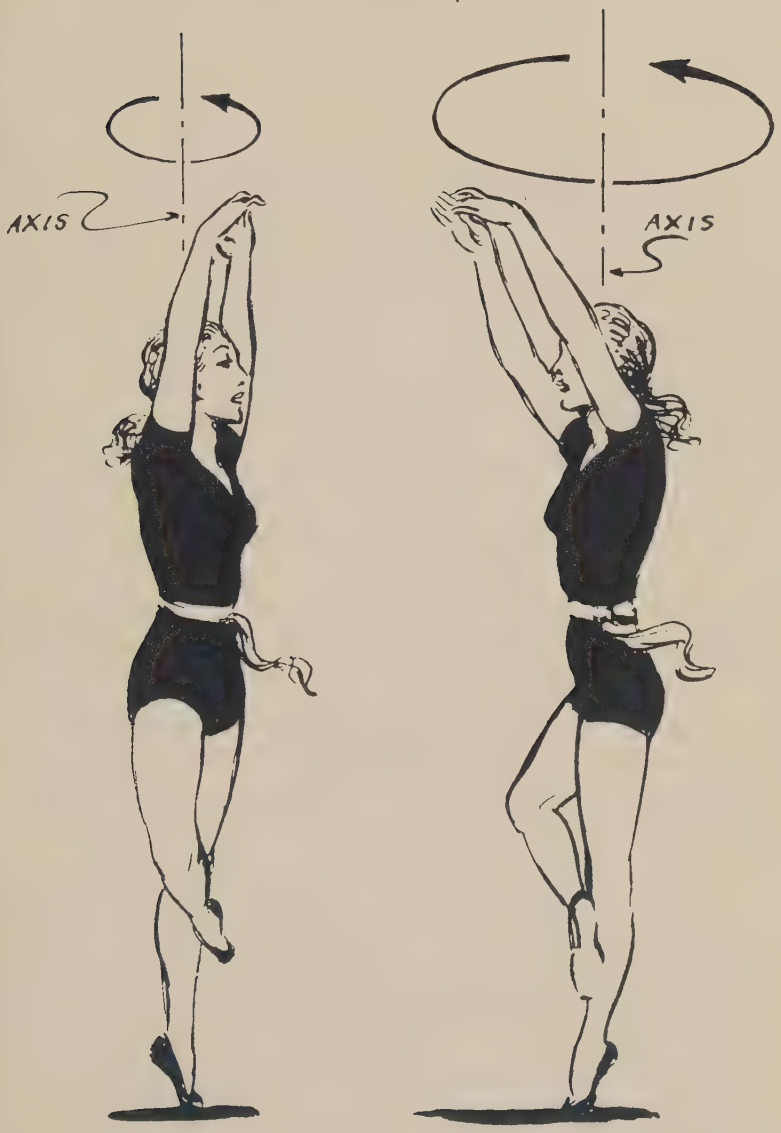
a series of installments
from
Nico Charisse's book.

(Continued from April, 1960)

Dance, as everything else, has been affected by the acceleration of tempo in life since the turn of the century. Some schools of ballet have moved with the tide and others have remained static. The more progressive schools have accepted changes that have to a large extent freed the dancer from the dictates of tradition.

When I am asked "What is the right way to it?" I answer that there is no "one and only right way." We can no more say at exactly what height the hands must be in a *port de bras* fifth position than a musician could tell you just how loud a G minor chord should be. We may happen to strike a fifth position with the arms in a dance choreographed in the style of a hundred and fifty years ago or more. It would then be preferable to adhere to the classical position of the arms. The raised arms would remain within the visual range of the dancer when her head is held level. For the more modern approach, and for greater dash and neater, flashier turns, the hands may be brought directly above the head to meet the central axis.

Pirouettes en cinquiéme



by Les Thomas

posed by Nancy Findlay

The broad circle described by the hands in the classical fifth position is comparable to the slow and heavy rotation of a large wheel. The small circle shown is the modern version of a fifth. It may be likened to the light, fast action of a little wheel.

ANATOMY IN DANCE

Judging from some of the oldest rules of ballet, its founders must have had a keen understanding of anatomy. Techniques they evolved are based on the fact that posture and the proper placing of the limbs and extremities are interdependent. An understanding of bone structure and the function of at least the major muscles will enable the teacher to build coordination and strength. Whether or not the teacher succeeds in creating an artist, he can present the student with the gift of a good body that will be a life-long asset. It is within the power of the observant teacher to direct the muscular development of a pupil through exercises that are specifically designed to bring into play those muscles that need building up. A pupil susceptible to big calves should be given exercises containing *echappés* and *relevés* in moderation. A girl who has a tendency to large thighs should avoid too many *pliés*. The reverse would of course apply to students who need to develop those particular sections.

I do not propose to have dancing teachers become professors of anatomy and expect their students to learn technical anatomical terms. It is sufficient for a teacher to know the location and function of muscles so that he can point them out without encumbering the mind of the pupil with technical words. I have been most successful in getting young children to straighten their knees by putting my finger on the *vastus lateralis* or the *rectus femoris* and telling them to pull the muscle I touch. When children are taught to be conscious of what muscles are used in different exercises and steps, they tend to strive

for correct development. Wobbly ankles while on toe are easily minimized when the child understands that it is the muscles in the leg, not those in the foot, that must be tense to make the ankle firm.

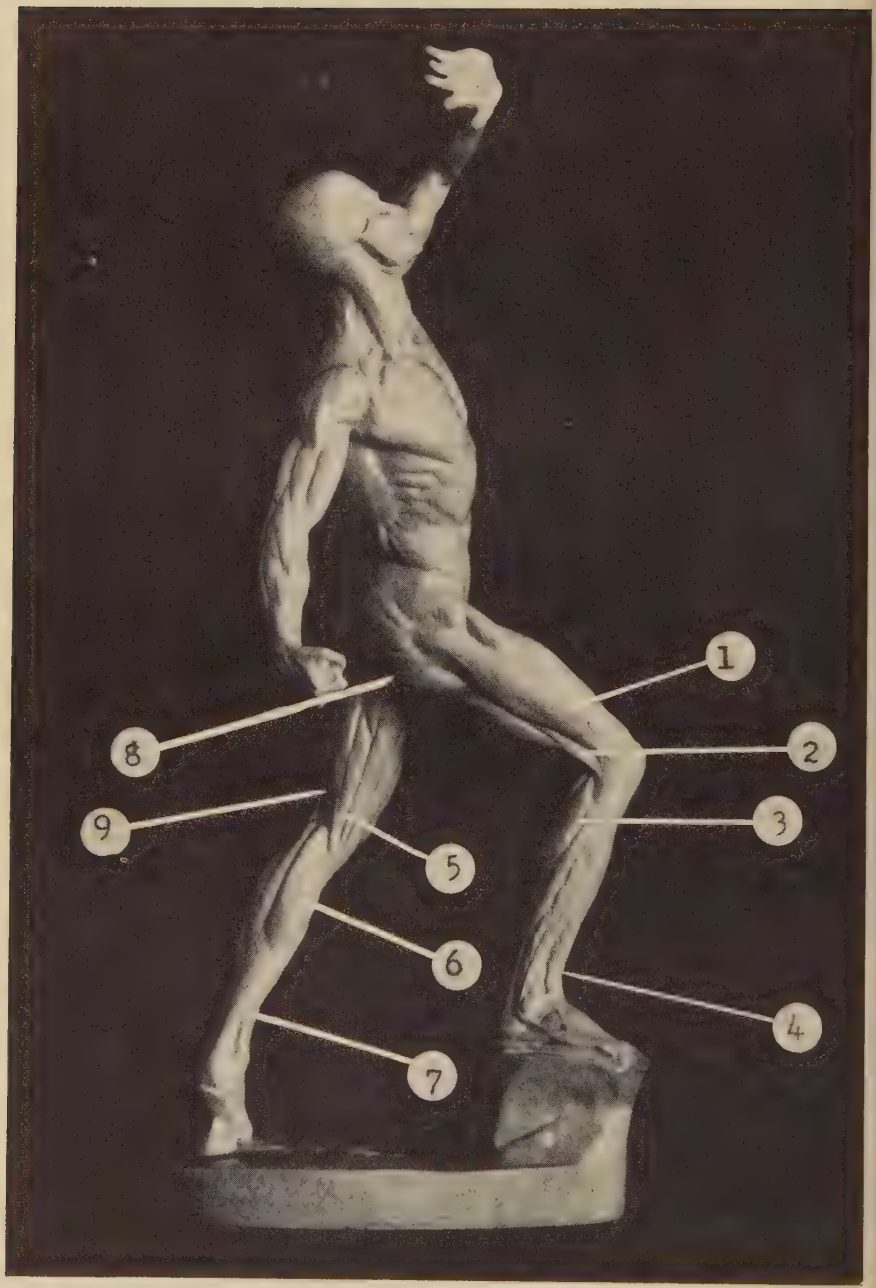
To assist those unacquainted with the academic names of major muscles, and their functions, I include the photograph of a figure which is used in art schools and anatomy classes. Only a few of the 600 muscles in the body are essential for the teacher to know. However, the diligent teacher should make a thorough study of the functional aspects of anatomy and its application to dance.

(1) *Rectus Femoris*—extends leg.
(2) *Biceps Femoris*—flexes and rotates knee outward.
(3) *Gastrocnemius* (outer head)—inserts into Achilles tendon, extends foot, flexes leg.
(4) *Peroneus Longus*—inserts into big toe. Extends, abducts, everts foot.
(5) *Sartorius*—flexes hip and knee. Rotates leg.
(6) *Gastrocnemius* (inner head)—inserts into Achilles tendon. Extends feet.
(7) *Soleus*—extends feet, rotates them inward.
(8) *Gluteus Maximus*—extends, abducts and rotates thigh outward.
(9) *Semitendinosus*—flexes leg on the thigh.

STRETCHING

In the opinion of the majority of ballet masters, stretching weakens the muscles. This, they claim, applies particularly to those muscles used in elevation. Some authorities disagree with this view while others are on the fence. This lack of unanimity instilled doubts in my mind and on investigation I found that *gradual and methodical stretching does not weaken the muscles.*

Physiologically speaking, each muscle is composed of multiple small cells that are contractile. Each muscle end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is made up of fibrous tissue known as tendons which attach muscles to bones. Properly supervised stretching of these tissues should not impair their strength and would increase the range of motion of the parts to which they are attached. Only sudden and intense stretching will tear and weaken muscle tissues.

Limberness is acquired by stretching the muscles and tendons while strength is attained by exercising them. Extending the arm and bringing it back activates two groups of muscles. The same is true of the legs. In a high *arabesque* or *attitude,* we need strong flexors and limber tensors or vice versa, depending on whether the leg is raised front, side or back. With this in mind we do not need to sacrifice strength for limberness or the reverse. The well-informed teacher will know how to apportion work in exercises favorable to both power and suppleness.

The belief that stretching weakens muscles was blindly accepted and passed on to us with other balletic old wives' tales of an era in which ballerinas wore corsets with wooden stays. It was thought that otherwise their backs would break. This may seem ridiculous to the reader but I distinctly remember that when I was a little boy I was an unheeded sightseer in dressing rooms and received a lasting impression of ballerinas with corsets full of strings down the back.

(To be continued.)

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